

# KERAMIC STUDIO

Vol. II, No. 11

NEW YORK AND SYRACUSE

March 1901



THE KERAMIC STUDIO offers the following prizes for designs to be published in the May anniversary number: For the best modern design adapted to some Keramic shape, the motif left to the designer's fancy, we will give \$10.00 in cash or three yearly subscriptions to KERAMIC STUDIO. For the second best design \$6.00 in cash or two yearly subscriptions to KERAMIC STUDIO. For the third best \$5.00. To the fourth best a year's subscription to KERAMIC STUDIO.

For the best design adapted from Historic ornament, the style of ornament left to the designer's fancy, \$6.00 cash or two yearly subscriptions to KERAMIC STUDIO. For second best \$5.00. For third best one year's subscription to KERAMIC STUDIO.

For best flower or fruit study in black and white \$5.00 cash. For second best \$4.00. For third best one year's subscription to KERAMIC STUDIO.

If there are more meritorious designs sent than we have prizes for we will buy them at regular prices if the designers wish to part with them. All designs accepted will be published in KERAMIC STUDIO.

*Designs for competition must be sent in by the 15th of March. None to be larger than KERAMIC STUDIO page. They must be in black and white, either wash or pen and ink, no colors, pen and ink preferred.*

*Designs to be signed by some mark. Designer's name to be enclosed in envelope with mark outside.*

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Owing to frequent letters on the subject of conventional design from those who do not understand how to apply it, nor to give instructions in it, perhaps a few hints or suggestions may be helpful. One letter particularly impressed us with the utter helplessness of the majority of teachers, and showed the greatest need of serious study. This teacher would like to help us in running the magazine and also tries to prove that conventional design cannot be taught in a class of four or five, because "the majority of pupils who paint cannot design," "and not one in ten can draw" (which alas, is applicable to many instructors).

Now, does it not require *good drawing* for naturalistic painting? Until pupils can draw naturalistic decorations in free hand, it is better to teach them to *trace* good conventional design. Then our correspondent implies that there is more money to be made in naturalistic painting, because the classes can be larger, and cites an instance of a teacher having eighteen pupils a day. One having eighteen in a class in naturalistic painting does not conclusively prove that every other teacher could do the same, nor that it cannot be done in teaching conventional decoration; besides, it is a great question if teachers are doing the right thing to receive so many in a class, and if the pupils are repaid for the time and outlay. To be sure after many lessons and much money spent, they

may get something pleasing to take home, but is that the object in studying? What have they *learned*?

First let us say that the KERAMIC STUDIO is not being published for the sake of those who are taking up "china painting" MERELY for the commercial side of it, but to elevate the standard that has too long prevailed in our studios, and to help those who are giving their attention to it seriously and who want to advance in the art; yet at the same time we are not forgetting the practical, and it is our aim and object to do the most good to the greatest number and to guide and help those who by this beautiful art are bread winners. Unfortunately there has to be the commercial side of it, but it need not stifle the artistic; on the other hand, a way must be found (it has been found by many) to place the artistic in such an attractive light that it will not only prove itself the *right* thing, but altogether *the very best thing*, and the paying thing as well.

The great trouble is that pupils are given the most difficult designs at first (which is discouraging all around) when a simple design could at once be grasped and entirely mastered, with only an occasional suggestion from the teacher. It is always the simple things that command respect from artists; but first the teacher *must know* how to give these designs, how to make beautiful things with these simple designs, and above all to keep up the interest of pupils; if her heart is not in the work and she is doing it simply because she has to, then there will be failure in her classes. Our first teacher was Laura Fry and to this day we thank her for the beautifully simple designs that she gave us, and for the enthusiasm with which she inspired us; we constantly remember the helpful things she gave to her pupils.

Conventional design is greatly misunderstood by the majority of teachers. It does not have to be intricate, and it does not have to be geometrical nor of historic ornament. A design similar to that on the stein in this number can be done in one firing and *has been* completed in one class lesson—it can also be elaborated requiring two or three firings, with raised paste and gold. In every number of the magazine we have given simple designs as well as elaborate, and our historical ornament articles are brimful of simple suggestions; but teachers must understand how to adapt them before they can be able to teach the method. In order to make design particularly attractive to pupils, they should be encouraged in collecting good designs from books (we give a list) or from other sources; these can be traced and the tracings colored with water color which at once gives the inspiration and desire to apply the design, and if the teacher takes the time and trouble to collect a lot of good designs in this way, she can give them to her pupils to copy in odd moments when they may be waiting to go on with their work. The mere tracing of these designs is good practice and helps in learning to draw properly. (But we understand that some teachers hide their magazines and designs from their pupils).

The satisfaction of teaching conventional design is that the pupil is much more independent, and that one design may

be used so many times with totally different effects and that most of the work can be done at home, the pupils bringing their pieces for criticisms and for color schemes, a section having been given (or drawn perhaps) by the teacher, or this work can be done in the class while the teacher is helping other pupils, thus large classes can be kept employed. All of the drawing and outlining can be done at home, and it is astonishing how rapidly pupils improve when they are thrown on their own resources. The powder colors with a little syrup and water make a fine composition for outlining either with brush or pen, which when dry cannot be washed off with turpentine, permitting one to tint over them without losing the outline, this often saves one fire and facilitates the work. There is always a method or plan in conventional design, that must first of all be seen by the teacher, the placing and balancing of color, therefore a few lines should be drawn on the china giving the divisions or skeleton upon which to build the design. (Our plate divider is very helpful in this.)

We have talked with teachers who handle large classes and they tell us it is easier and more satisfactory to instruct in conventional design than to paint naturalistic flowers, where the pupil is apt to spoil the whole effect by one false stroke

of color, which cannot be erased without spoiling the whole. To be a successful teacher you must make the pupils do the work, and not only do it, but LOVE TO DO IT. We never have seen the pupil who was not more interested in something she had worked out herself, rather than in something which had been worked out for her. Encourage pupils to go ahead, mistakes will be made, but not the second time. Teach them the right things to decorate, cultivate a taste for the artistic and beautiful and incidentally do serious studying yourself, otherwise you cannot teach.

Apropos of our editorial on conventional work, we quote from a letter just received:

"I want to tell you something which amuses as well as gratifies me. I had an order for a stein with hops, the lady saying that she did not care for conventional designs. So I painted one naturalistic, and it was a glorious color. Then I did one adapted from the Persian, using hops, and much to my surprise she took the conventional one. So I say, Hurrah! for historic ornament, and let the good work go on.

Cordially yours, C. D."



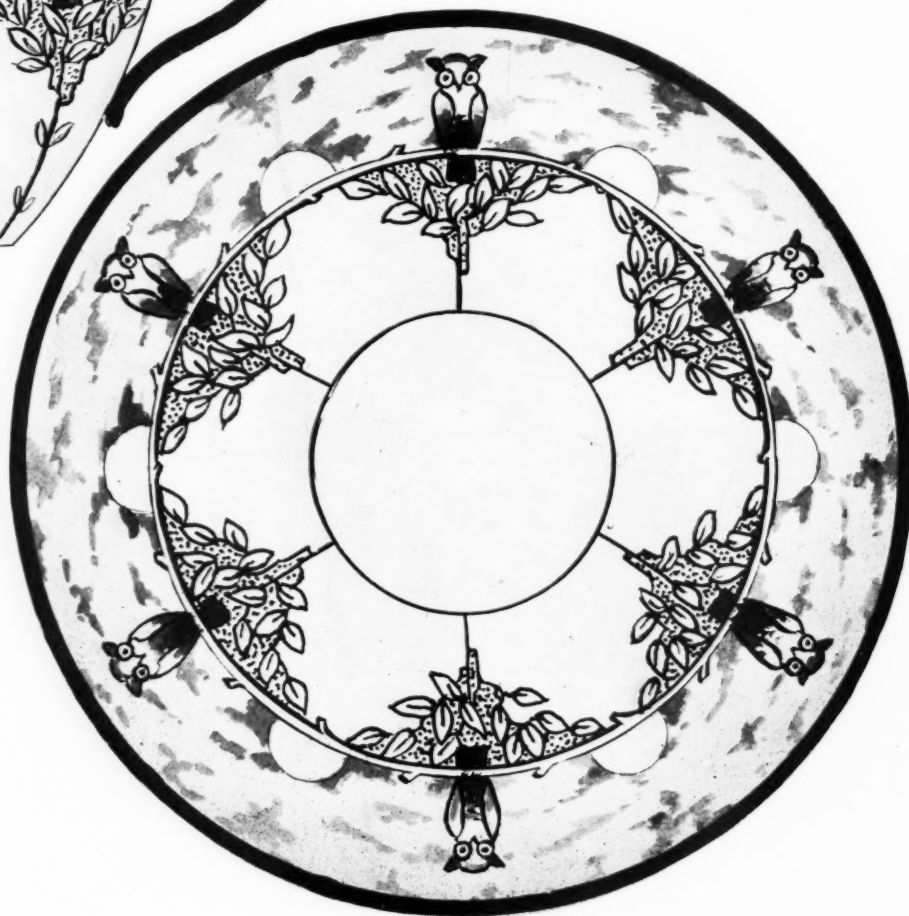
#### CUP AND SAUCER

*C. Babcock*

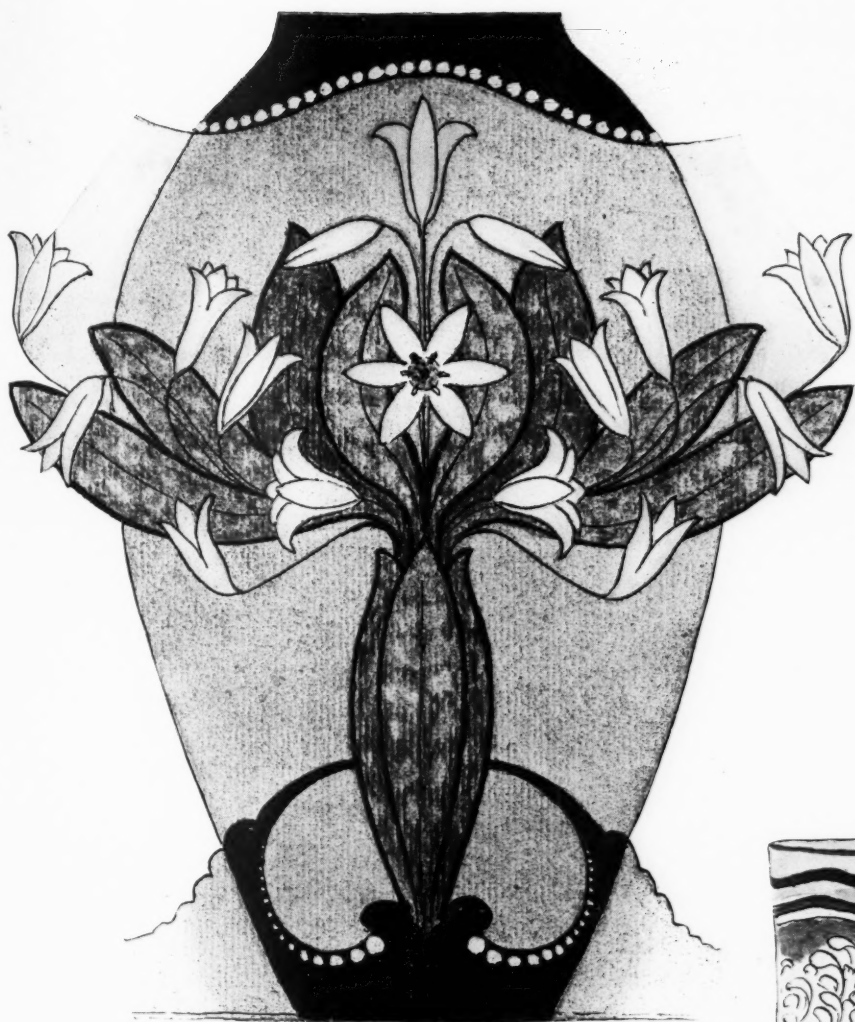
SKY, Copenhagen blue with soft clouds taken out, using a little cotton wool on a stick.

Leave moon white; owl and tree and all outlines in brown.

Entire design can be done in blue or owl and tree done in gold outlined and shaded in brown.







## DECORATION FOR A VASE

*A. G. Marshall.*

DOG TOOTH VIOLET OR ADDER TONGUE.

**B**ACKGROUND warm rose, lilac or green grey lustre. Black portion gold, with raised edges. Raised enamel dots lighter shade like background. Leaves two shades rich green enamel with still lighter green spots. Flowers raised if preferred, golden yellow enamel. Gold stamens to central flower. Leaves may also be in dull red shades with pale rose or green grey lustre background. Outlines black.

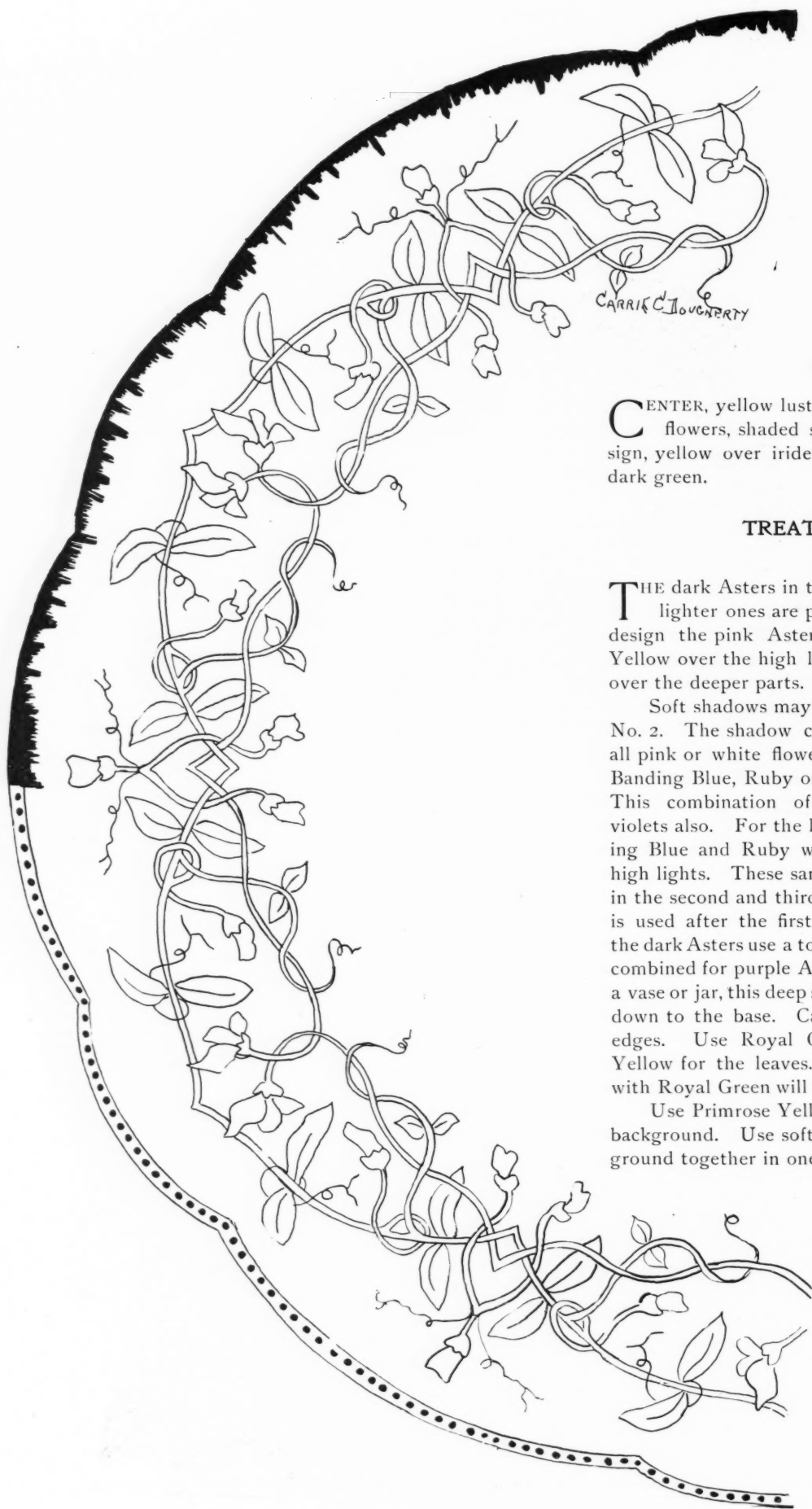
## DESIGN FOR STEIN

*Anna B. Leonard.*

**T**HE general tone is grey. Grey background with white chrysanthemums, dark green leaves, pale, warm green for the scroll-like forms running towards the bottom. Pale, warm brown for the straight stems of the flower. Pearl grey toned with Copenhagen grey makes a good background. If a warmer tone is desired add a little mixing yellow. For the leaves use Moss Green, Brown Green and Pearl Grey. For the scrolls use Apple Green and Mixing Yellow with Pearl Grey. For the darker greens and background behind the flowers use Green No. 7, or Shading Green with the Moss Green. Outline in black.

This design is very effective in lustres. Use a dark background of Iridescent Rose, covered with dark green. The flowers are then in green gold, leaves and scrolls in the ordinary gold. Background next to flowers use gold bronze No. 21, with one-half gold mixed with it. Outline in black. Any color lustre will look well with the gold and bronzes, but the darker ones are more effective.





### CHOP PLATE

CENTER, yellow luster; design, light and dark green lustre; flowers, shaded slightly with gray; background of design, yellow over iridescent rose. The whole outlined with dark green.



### TREATMENT FOR ASTERS

*Sarah Wood Safford*

THE dark Asters in the center of design are purple and the lighter ones are pink and white. In the first working of design the pink Asters may be painted in with Primrose Yellow over the high light (*a very thin wash*) and Carnation over the deeper parts. Use this Carnation in thin washes also.

Soft shadows may be made of Primrose Yellow and Violet No. 2. The shadow color will be found pleasing in nearly all pink or white flowers. For the deep purple Asters use Banding Blue, Ruby or Roman Purple with a touch of Black. This combination of colors will give a pleasing tone in violets also. For the lighter purple Aster use only the Banding Blue and Ruby with Baby Blue and Violet No. 2, for high lights. These same colors for purple flowers, are used in the second and third paintings, but for the pink ones Rose is used after the first firing. For the deep shadow under the dark Asters use a touch of Royal Green with colors already combined for purple Asters. If the design is to be applied to a vase or jar, this deep shadow color will be well used if carried down to the base. Carefully observe values and avoid bad edges. Use Royal Green, Brown Green, Baby Blue and Yellow for the leaves. In the soft grey ones Violet No. 2 with Royal Green will be pleasing.

Use Primrose Yellow, Violet No. 2 and Baby Blue, in the background. Use softly, and blend the design and its background together in one harmonious whole.





ASTERS—SARAH WOOD SAFFORD



### LEAGUE NOTES

We know that many readers of this column will expect to find herein, detailed and definite information for exhibitors at the Pan-American Exposition and that they will be disappointed at finding nothing. When we made application for space the general plan of the Commissioners was made known to us. As their plans develop we are apprised of changes affecting our interests, and as we wish to avail ourselves of every good that they have to offer we intend to wait until we are assured that no further change of location or price will be made and then make the necessary installation plans.

In the announcements of League Competitions February number of this magazine, the paragraph relating to the manner of making the design should read: Design.—The drawings submitted must be gamboge, upon Bristol board 8 x 10.

Both obverse and reverse must be shown. Diameter of the medal  $1\frac{1}{4}$  inches. Drawings must be  $3\frac{3}{4}$  inches diameter. Date should be March 31st.

Scholarships.—Detroit School of Arts contributes a scholarship in either drawing, water color, designing or china painting. Miss I. C. Failing, of Denver, offers ten private lessons in her studio to a medal winner. Mrs. Hubbert, also of Denver, offers ten private lessons in her studio. Other scholarships in good schools of art are being arranged for and we are led to believe that the League can count upon ten schools and studios for the medal scholarships. The competition for silver and bronze medals looks encouraging. Four League Clubs propose to carry out the original idea of exchanging an exhibition of plates illustrating a subject from League course of study. Other clubs have announced that they will send their exhibits of work from study course direct to Buffalo. The Denver Mineral Art Club and the Brooklyn Society of Mineral Painters will exchange an exhibit in March. The subject selected, the poppy, one of the March flower subjects.

MRS. WORTH OSGOOD.

### CLUB NEWS

The New York Society of Ceramic Arts held its annual meeting at the Waldorf Astoria. The following officers were elected. Mrs. L. Vance Phillips, President; First Vice President, Mr. Charles Volkmar; Second Vice President, Miss M. M. Mason; Third Vice President, Mrs. Fry; Recording Secretary, Mrs. Lois Andresen; Corresponding Secretary, Mrs. Hattie Osbon; Treasurer, Miss Frances Marquard. Madame Le Prince who has presided since the Club was organized, nine years ago, was made Honorary President by acclamation. The Club gave a "Ceramic Euchre" at the Waldorf, where the members do-

nated fifty-nine prizes for the players, who numbered four hundred. The proceeds from this entertainment will go towards the Society's expenses at the Pan-American Exhibition.

The New York Society of Ceramic Arts has engaged Mr. Arthur Dow for a course of lessons.

The Jersey City Ceramic Club also gave a Ceramic Euchre for the benefit of its exhibition at Buffalo.

The Providence Art Club will give an exhibition of the Arts and Crafts, March 19th until April 9th.

Mr. H. C. Mercer lectured at the Arts Club, February 13th, on the Pottery of the Pennsylvania Germans.

On February 28th, Dr. George Stevens lectured at the Arts Club, on Early English Pottery.

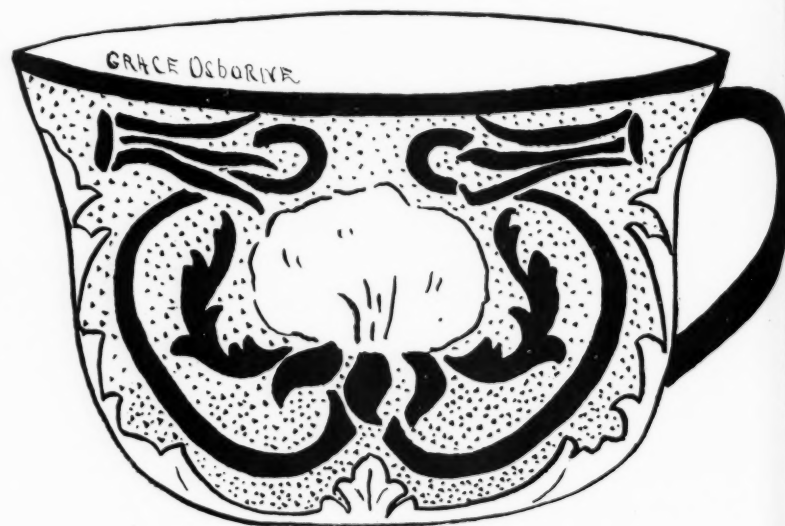
### IN THE STUDIOS

Many subscribers write to us asking where they can get color studies like some of the black and white studies we publish. The simplest way is to write to the contributor who has given us the black and white design. Most of our contributors are teachers who advertise in the Magazine, and in nearly every case they will be willing to rent or sell studies in colors of the designs they have given us for publication.

Miss Mary Alley Neal, of New York, held studio receptions on Saturdays in February, when she exhibited her charming water color sketches made last summer in Holland and Italy.

We are pleased to publish in this number a pyrography design by Mr. Ingerson, who teaches in Miss Jeanne Stewart's studio in Chicago.

A number of china decorators have lately taken up the fascinating work of pyrography. We would like to extend our pyrography department, but we need more designs from outsiders, as our editors are too busy with the china work to give their time to pyrography designing. All designs of this kind should be sent to Miss K. Livermore, 28 East 23d street, New York, who will have charge of our pyrography department and will be pleased to answer inquiries in the magazine. We would also suggest that designers for burnt wood turn their attention to a more modern style of decoration than has been done so far. Middle Ages and Renaissance motives are very suitable for pyrography, but this kind of decoration has rather been overdone.



DESIGN FOR CUP—GRACE OSBORNE



## TREATMENT OF DESIGN FOR CUP AND PLATE—GRACE OSBORNE

THIS design can be carried out in Copenhagen blue and Copenhagen gray on a white ground or in two shades of green on white.

In lustres, the design should be very effective in yellow and yellow brown or orange, with stems and leaves in brown over green or yellow brown over dark green.





Faience.

"L'ART DE LA CÉRAMIQUE."

## EUROPEAN POTTERIES



IT IS our aim to keep our readers posted on everything which is done in the artistic potteries of the world, and to collect illustrations which will not only be of general interest but will give valuable suggestions to decorators. We have in former issues given articles on Copenhagen, Rookwood, Sevres and others, and hope soon to give new illustrations of these beautiful wares. We also hope to have in one of the next numbers an article on the interesting work of the Grueby pottery of Boston. In this issue will be found some of the pieces exhibited in Paris by the Rorstrand and Rosenberg manufactories, by "L'Art de la Céramique" and a few others.

It is needless to say that nearly all these pieces are decorated under the glaze (some Rosenberg wares being an exception). It is becoming a principle among potters that the decoration must be a part of the paste or of the glaze and be fired at the same fire. And our amateur decorators who have until now almost confined themselves to overglaze decoration, will do well to bear this principle in mind, and remember that their work will never have a foremost place among really artistic ceramic productions until they become potters. It is a great satisfaction to notice the interest which amateurs have

taken lately in underglaze decoration. As soon as our kiln manufacturers give us house kilns standing temperatures of 2500 to 3000 degrees, there will be no reason why decorators should not turn their attention more and more to underglaze decoration and pottery work.

The manufactory of Rorstrand (Sweden) is one of the oldest European potteries, as it was founded in 1726. Its wares of a very characterized style are decorated with plants slightly in relief and soberly colored with very tender pinks, violets and greens. Besides they have some remarkable vases with black background, decorated with poppies and other large flowers, the depth and beauty of the black glaze being equal to the best old Chinese. Some pieces with a very deep blue glaze are also remarkable. The rooster vase here illustrated is the work of Alf. Wallander.

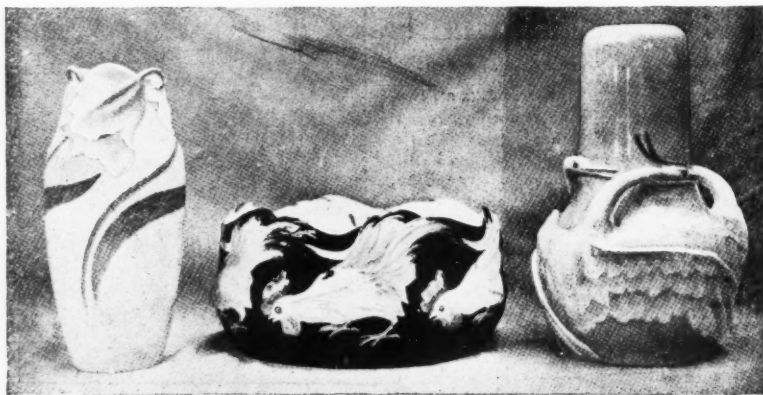


Faïences.

MANUFACTURE DE GUSTAFSBERG.

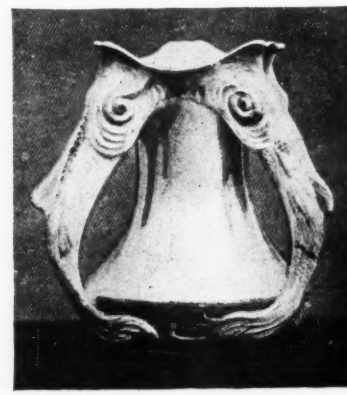
The Manufactory of Rosenberg (Holland), whose interesting wares can be seen in some of the New York stores, is characterized by very light shapes, sometimes somewhat eccentric, but with decorations of flowers and birds which always fit the shape and enrich it. Its tea and coffee services, all different from each other, but all belonging to the same family, make an attractive exhibit, and the only criticism which can be made is that the decoration is fired over the glaze.

Among foreign productions must be mentioned the works of a young Italian Society called "L'Art de la Céramique", founded in Florence in 1898 by le Comte Giustiniani. The object of this Society is to stop the imitation of old wares, especially reproduction of Majolicas, which seems to have

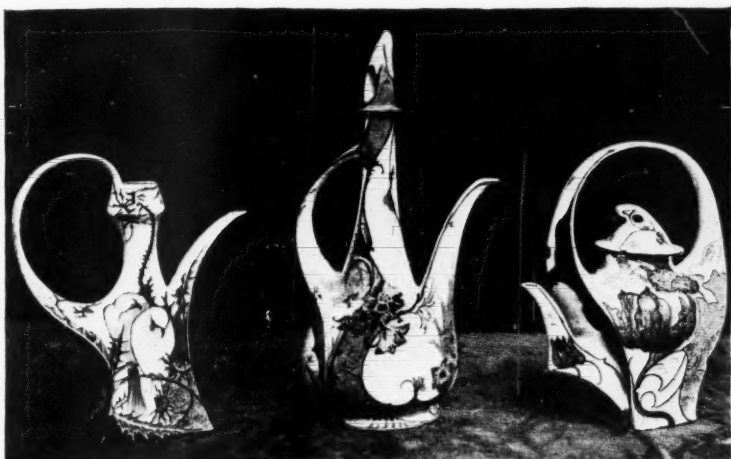


Porcelaines.

MANUFACTURE DE RORSTRAND.



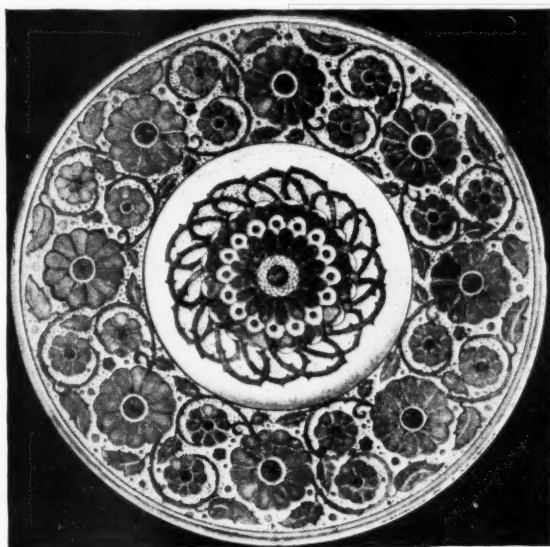
LACHENAL.



Porcelaines.

MANUFACTURE DE ROZENBURG.

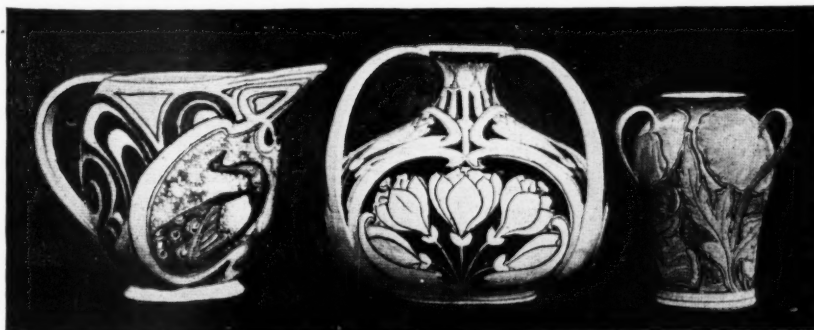
been the only object of Italian potteries so far, and to bring back to Italy a living, original and sincere ceramic art. The illustrations give but a faint idea of the work of this interesting association of young artists, of their understanding of modern decoration. Much can be expected from them in the future.



Faience.

"L'ART DE LA CÉRAMIQUE."

One illustration is of a piece by Lachenal, the French potter, so well known for his original shapes and odd bits of china, figurines, ducks, toys of all kinds, also for his vases with glazes of a dull pink. The most interesting part of his exhibit



"L'ART DE LA CÉRAMIQUE."

was his successful attempt to decorate furniture with faience. On the doors of a sideboard were inlaid poppies and other flowers in slightly modeled faience. These colored spots make on the wood a rich and new effect, and this innovation may be the starting point of an important evolution in the decoration of furniture.

It is worthy of notice that the application of ceramic decoration is broadening every day. Not only is it used more and more for interior decoration, walls, floors, mantels, but the time may not be distant when we will see in our streets monuments entirely constructed in stoneware and perhaps in porcelain. In all times baked clay and faience have been used as materials for construction, and we find in the East whole monuments covered with faience tiles. But baked clay and faience do not stand the excessive variations of temperature of our climates, frost and especially dampness. Stoneware and porcelain will probably take their place, though the latter will be used only for luxurious constructions, on account of its price and of the limited supply of kaolin.

Illustrations in this article are reproduced from *Art et Decoration*.

## ENAMELS

ONCE in "so often" we find that we have to repeat the instruction given in former numbers, as many new subscribers are ignorant of what we have given. However, we hope to add enough new information each time to make it worth while for our old subscribers to spend a few moments re-reading old subjects.

There are various methods of using enamels and various enamels to use. First, there is the Hard Enamel Aufsetzweis in tubes. To use this for jewels, add one-eighth flux, and tint with any color except the iron reds and browns. Fire hard. If you wish dark jewels, paint over the fired jewel with the desired color. For light jewels mix a shade lighter than desired, as the enamel appears darker after firing. Gold can be put over Aufsetzweis after firing and burnishes well; also the student will find some interesting results in using lustres over the Aufsetzweis after firing. This enamel will stand several fires, but it is always well to give as few fires as possible to any enamel. There is more danger in chipping in under-firing after the first hard fire than in over-firing. If the Aufsetzweis appears oily, absorb the superfluous oil with a bit of cotton wool. Never add oil to Aufsetzweis but thin with oil of lavender, and breathe on it to stiffen it as for raised paste; turpentine dries too rapidly. For flat enamels, such as are used in Chinese or Persian designs, the Aufsetzweis is mixed in the same way with one-eighth flux and tinted with color. For dark tints one-fifth of this mixture is used with four-fifths of the desired color. The enamel is thinned with lavender and laid on almost as thin as paint. Some use turpentine, but we prefer lavender. It is safest not to fire flat enamels more than once or twice.

There is the powder Aufsetzweis, but we have not found it as satisfactory in results. Then there is the Hard English Enamel. This and the powder Aufsetzweis may be mixed with fat oil and lavender, the same as paste for gold. It is



generally used to mix with soft English enamel to lessen the danger of chipping. The proportions are half and half. There are soft enamels which come in colors impossible to get by mixing color with Aufsetzweis, such colors as scarlet and orange. These will seldom stand a second fire and retain their original color. They are in powder and can be mixed with fat oil and lavender. Do not use much fat oil. A good way to use these enamels is to make an outline of raised paste and fill in with enamel. The outline will prevent the soft enamel from spreading. The soft enamels require a medium fire. Enamels for glass come especially prepared for glass firing. They may be fired repeatedly, as they are in substance similar to glass. They are mixed with fat oil and turpentine.

### BORDER DESIGNS

*Adelaide Alsop-Robineau*

THERE has been such a demand for simple little borders, that I have gathered together for this number fifteen little borders which can be very simply treated and which will make very satisfactory designs for table china.

No. 1 can be done in gold on any tinted border, and outlined with black or painted in green lustre on a pale brown ground, and outlined in black, brown, green or gold, or painted in brown on a pale ochre tint and outlined in gold or black, the dark band at top to be color of outlines.

No. 2. Butterflies can be painted in various colors to suit fancy, outlined in pale color or fine lines of gold, or can be done in gold outlined in color.

No. 3 can be painted, or done in gold, raised or flat, or the flowers raised with enamel.

No. 4 is best for monochrome coloring—blue or green, brown or gold, outlined with color.

Nos. 5, 6 and 7. Flat gold or color.

No. 8 can be painted in natural colors, or in yellows, reds and browns, outlined or not, as preferred, or in gold or monochrome, outlined in color.

No. 9 is for enamel and gold, forget-me-nots in blue enamels made of Aufsetzweis, one-eighth flux, and deep blue green, with a touch of apple green.

No. 10. Design in browns or greens on an ochre ground, flower yellow, outline brown or gold, other tints may be used in ground.

No. 11. Border for punch cups or wine glasses can be done in colors or lustres, flat or raised gold, with or without outlines of gold or black.

No. 12 can be used with No. 11 for punch bowl; ground gold with enamels.

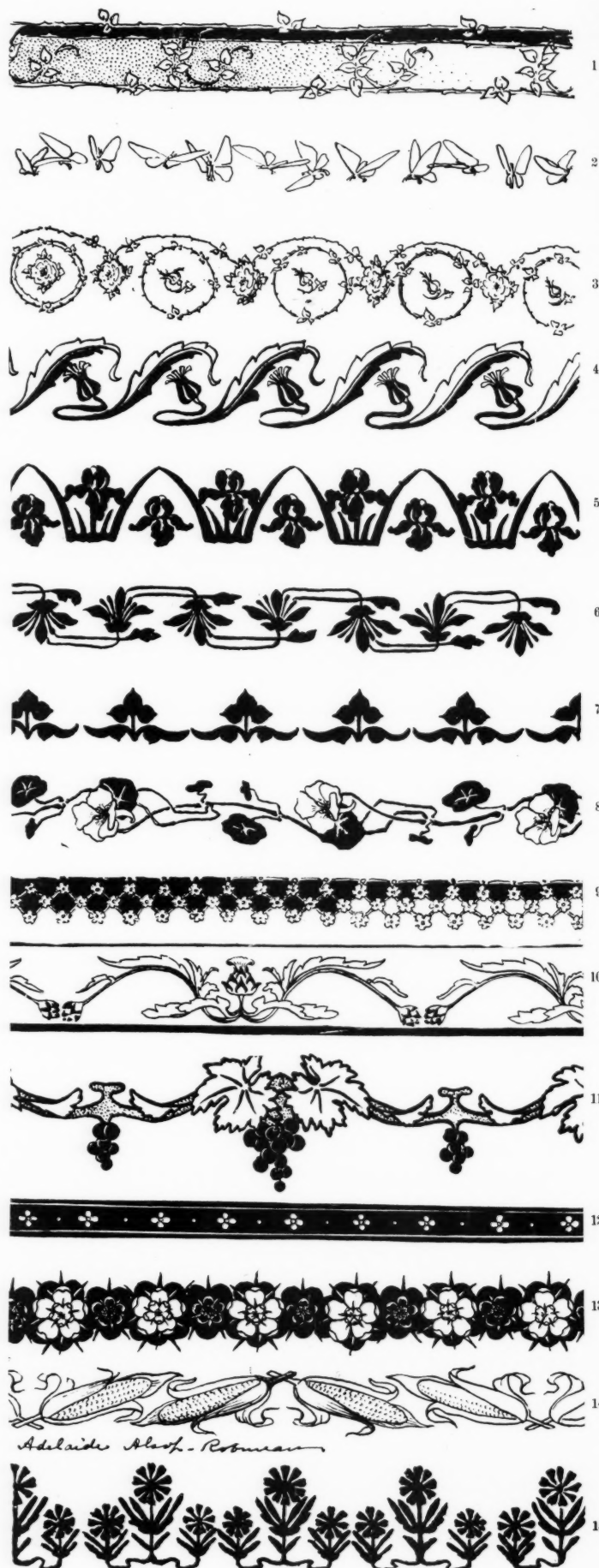
No. 13, conventionalized rose border, can be done in flat colors, or enamels and gold.

No. 14 is very effective modeled in raised gold or done in yellow, orange and brown lustres, outlined in brown or black.

No. 15 is for flat gold.

Nos. 4, 6, 10 and 13 are adapted from designs found in various magazines. The rest are original, though suggestions were found for some from different sources. You can be like the busy bee, flitting from flower to flower, sipping honey here and there. The originality consists in the manner in which you display your honey when you have it.

*Pottery Tissue*—Paper that holds the design in color while dry, and when put on the ware and afterwards dipped in water dissolves and leaves the design only on the ware.



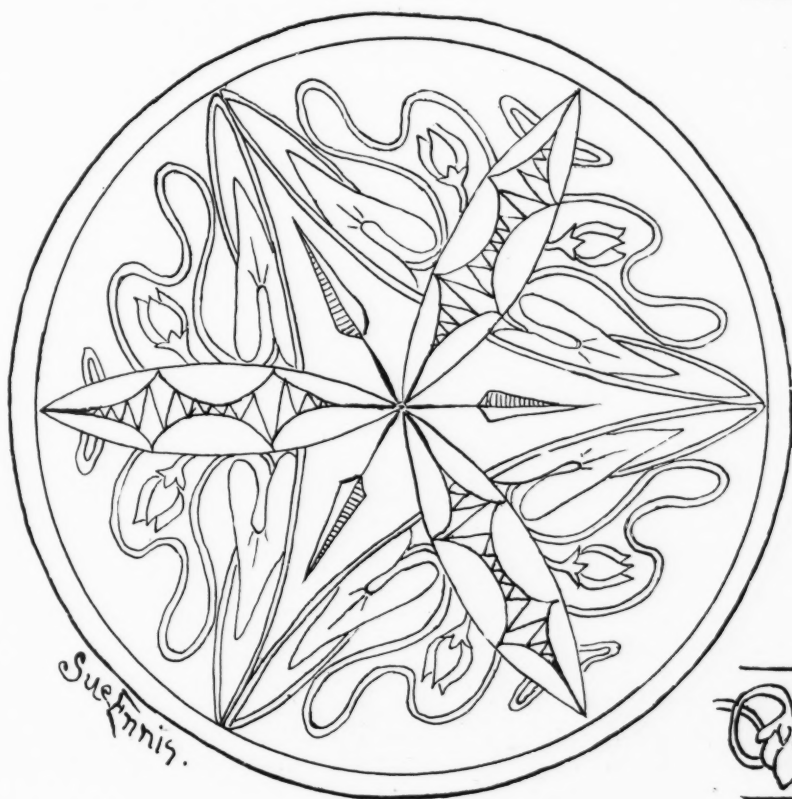
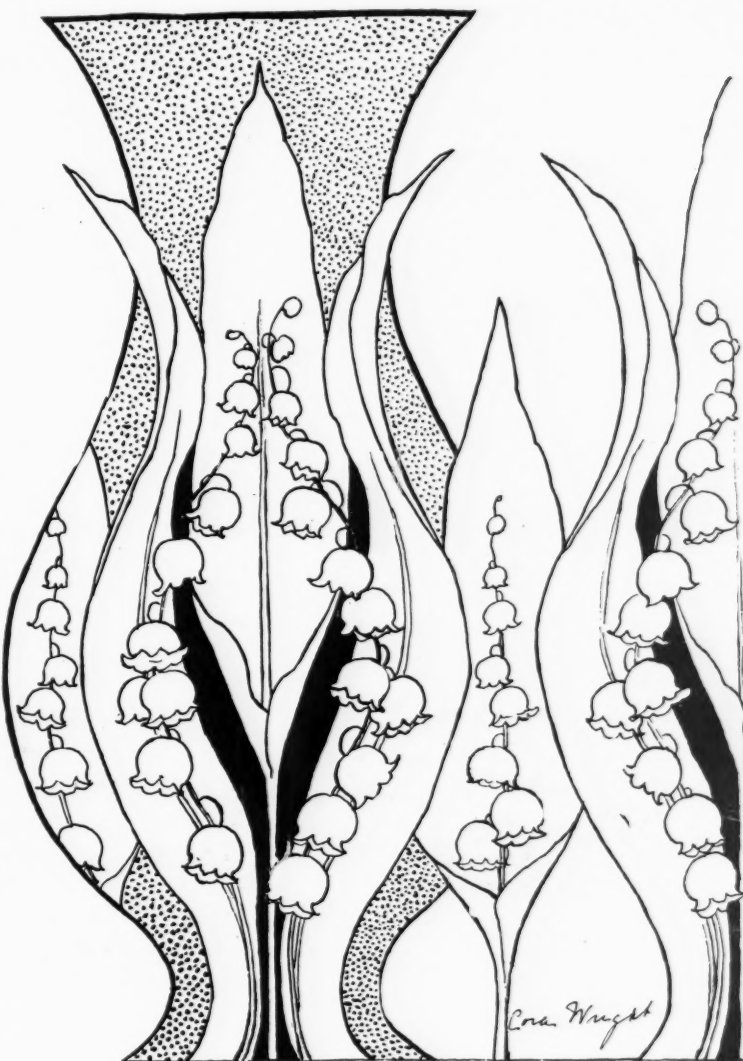


## LILY OF THE VALLEY VASE

*Cora Wright.*

COLOR SCHEME LUSTRES.—Top of vase down to design, purple padded slightly; lower part up to design same color put on heavier, not padded. Leaves light green, lustre made to run heavier at base. Flowers silver to which about one-third gold has been added. Stems gold. For black part on design, put green bronze with one-third gold added. Second firing go over the purple background quite heavily with light green lustre letting it run as smooth as possible, without padding. Shade up leaves if required, and outline everything with black.

The primitive way of doing things in some of the potteries in Mexico still prevails. At Soledad, a suburban village adjacent to St. Luis, the wares are of a stony kind, of dark red earth, which are brought from the mountains on burros. The earth is moistened and kneaded into smooth clay balls, which are given to the Mexican women, who make all shapes and sizes of vessels of it. They work in the most primitive manner, with their hands and a small stick about six inches long. After the things are finished they are smoothed over with a small piece of wet leather, dried in the sun about ten days, and then burned in a furnace, which is nothing more than a hole in the ground. The things are shaped exactly on all sides and rounded off in as beautiful and artistic a manner as if they had been formed on a machine or wheel. After being burned, the ware is brought to the city market on burros, to be sold as crockery and kitchen utensils.



## TREATMENT OF BON-BON DISH

*Sue Ennis*

THE three large buds are pink on outside; thin wash of Pompadour 3 to make darker inside of the bud. The triangle back, thin wash of Yellow Brown and Ivory Yellow. The background under leaves and stems, Night Green and should grow darker to the edge of bon-bon rim of gold. Leaves and stems in soft brownish green; outline in gold.





FERNERY IN TOADSTOOLS—J

#### TREATMENT OF FERNERY IN TOADSTOOLS

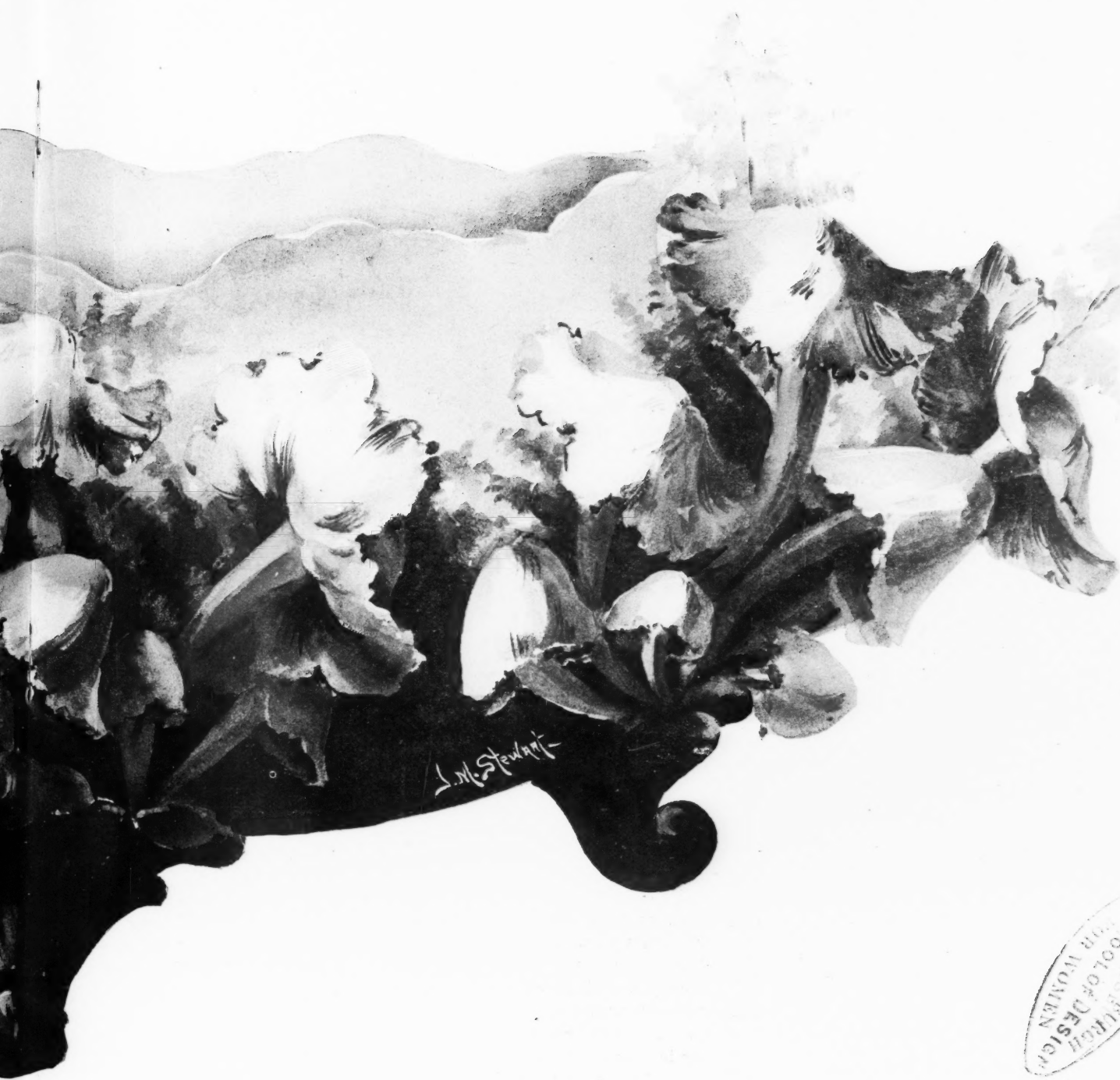
*Jeanne M. Stewart*

**T**HIS design is intended to be carried out in the dark coloring of the underglaze effect. After sketching with India ink, lay in the background with browns, shading from a yellow brown to dark chestnut brown which will be improved in the middle tones by a little pompadour. After the background is padded, wipe out the design and paint in simply, using same colors as in background with more yellow and pink tones.

The underside of toadstools should be painted in a thin wash of pompadour.

In second painting, add detail in design, leaving background for third fire, when it should be applied as in first fire, covering (thinly) that part of the design in shadow.

The ferns should be painted for the second firing with the same tones as were used in the background. When color is almost dry, dust on dry color, covering lightly all except toad-stools in highest light.



TOOLS—JEANNE M. STEWART

#### TREATMENT OF ASTERS (Supplement)

*M. M. Mason*

THE pink flowers are laid in with Pompadour, Albert Yellow and Olive Green in the centres. The lightest purple asters are in Violet and Banding Blue, the darker ones in Violet and Royal Blue fading into a background of Royal Blue Violet and Black, with a little Ruby introduced toward the lower part of the panel. The lighter parts of the background are painted with Blue Green, Russian Green Ivory,

Albert Yellow, Olive Green and Brown Green. The leaves are in Yellow Green, Myrtle Green and Brown Green.

The background should be carried along with the painting of the flowers, or put on before the flowers have dried so the whole thing can be blended together.

The same palette is used in retouching, keeping the washes as broad as possible and not being tempted into bringing out too much detail. The pinky flowers are flushed with Rose, the lighter purple ones with Banding Blue and Copenhagen, the darker purple one with Violet and Royal Blue.





### THE COLLECTOR

#### OLD CHINA FOR SALE OR EXCHANGE BY SUBSCRIBERS

(When pieces are sent by express, expressage is paid by buyer.)

For further particulars, address Ceramic Studio Publishing Co.

114 E. 23d St., New York City.

*p. c.*—perfect condition.  
*g. c.*—good condition.  
*f. c.*—fair condition.  
*p. g.*—perfect glaze or color.  
*g. g.*—good glaze or color.  
*f. g.*—fair glaze or color.  
*b. g.*—bad glaze or color.  
*scr.*—scratched.

*rep.*—repaired.  
*cr.*—cracked.  
*ch*—chipped (state number of chips).  
*sm. ch.*—small chips (use only for very small chips which do not spoil the piece).  
*br. x.*—broken, piece missing.  
*br. o.*—broken, can be repaired.

#### STAFFORDSHIRE

Anti-Slavery plate, 9½-inch, p. c.,	\$26.00
Merchants' Exchange Fire, brown plate, 9-inch, g. c.,	20.00
Erie Canal, plate, Dewitt Clinton, 8¾-inch, slight crack in edge,	20.00
State plate, strong, 10-inch, p. c.,	16.00
State plate, strong, 10-inch, rep., fine glaze,	10.00
Landing of Lafayette, dark blue plate, 10-inch, p. c.,	15.00
Landing of Lafayette, dark blue plate, 10 inch, g. c.,	12.00
Landing of Fathers, blue plate, 9-inch, g. c. but scr.,	16.00
Philadelphia Library, dark blue plate, 8-inch, g. c.,	14.00
Christmas Eve (Wilkie design), dark blue plate, 9-inch, p. c.,	18.00
Cupid and Venus, dark blue plate, 9-inch, g. c. but scr.,	4.50
Marine Hospital, Louisville, Ky., dark blue plate, 9-inch, rep.,	9.00
Millenium plate, blue, 7-inch, g. c.,	5.00
Baker's Falls, black plate, 9-inch, g. c.,	5.00
Texian Campaign, pink plate, 9½-inch, p. c.,	3.75
Ruggles House, 10-inch (Newburgh-on-Hudson), black plate, g. c.,	3.50
Two old Spode blue plates, Greek figures and chariots, p. c., rare pieces,	
1 dinner, 1 soup, each,	4.00

#### FOREIGN VIEWS AND SCENES ON STAFFORDSHIRE.

Vegetable dish and cover, Highbury, London, deep blue, p. c.,	13.00
Bamborough Castle, dark blue plate, 10-inch, p. c.,	5.50
Llanarth Court, deep blue plate, 10-inch, g. c.,	4.50
Villa Regent's Park, deep blue plate, 9-inch, g. c.,	4.00
Killarney Falls, dark blue plate, 10-inch, p. c.,	2.50
Hunting scene (Wood)- dark blue plate, 10-inch, fine, but slight cr.,	1.75
English landscape, cows in foreground, dark blue, 10-inch, p. c.,	1.75
Another, same landscape, soup plate,	1.50
Caledonian black plate (Adams), Scottish landscape, 10½-inch, p. c.,	2.00
Clyde Scenery brown plate, 9-inch, p. c.,	1.50
Small tureen and cover, English river view, 5½-inch high, p. c.,	5.00

#### LUSTRES

Silver lustre sugar bowl and creamer, g. c.,	\$10.00
Silver lustre sugar bowl and creamer, rep.,	8.00
Copper lustre pitcher, 4-inch, polychrome floral decoration in enamels, g. c.,	5.00
Pink and copper lustre pitcher, 6-inch, rep.,	3.00
Copper lustre creamer, 4-inch, polychrome dec. on white band, g. c.,	2.50
Lustre plate, 8-inch, floral dec. on pink lustre ground, g. c.,	.75
Cup and saucer, flower dec. in lustres, g. c.,	1.00

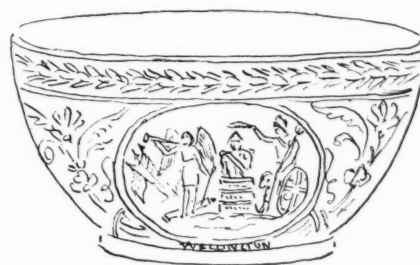
#### MISCELLANEOUS

Nymphenberg fish platter, 27x11, marked, p. c., Dresden decoration,	12.00
Minton plate from John Hoe collection, bird and flower, p. c., marked,	5.00
Gotha plate, landscape, figure in centre, gold band, unmarked, p. c.,	4.00
Leeds gravy dish, green band, g. c.,	1.50
Lowestoft cup and saucer, red and gold decoration, g. c.,	3.50
Delft plaque, polychrome, 14-inch, good decorative specimen,	5.00

Our exchange column is open free of charge to subscribers. From subscribers only we will also be pleased to receive orders for special specimens, and will try to fill the orders in New York shops, at or inside of limits given, charging only 10 per cent. commission on purchases.

We advise subscribers who list old china for sale to consign the pieces to us, when possible, as it will make sale easier, they paying express charges.

○ ○ ○



WELLINGTON BOWL—CASTLEFORD WARE.

In the collection of Mr. Thos. Minton—Black Egyptian ware or Basalt.

#### CASTLEFORD WARE

WHAT is known as Castleford ware, so frequently found in America, is a cream colored or white china, usually quite thin, with raised decorations, in bands or medallions, such as floral designs, scroll work and other devices. By holding a piece of this ware to the light it is found to be translucent. It is not covered with a heavy glaze but possesses merely a dull gloss, and somewhat resembles Parian ware, whose forerunner, in fact, it was. Parian, however, was not produced until about 1845, while the Castleford ware was first made a hundred years or more ago.

The Castleford works were established in the town of that name in England, toward the end of the eighteenth century, by David Dunderdale, who, with various partners, continued in business until about 1820. During this period several of the finer kinds of earthen ware were manufactured, such as Queen's ware or cream colored ware, openwork dishes of delicate modeling, black or Egyptian ware, and the characteristic Castleford. Pieces belonging to tea sets are the most common. Among the relief ornaments frequently seen are small medallions containing classical designs such as busts, groups of figures from antique gems, profiles of Washington and Franklin, the Arms of the United States, the head of Liberty, etc. Usually these pieces are in plain white paste, without any coloring whatever, save narrow border lines of blue, green or brown.



CASTLEFORD SUGAR BOWL.

Among the pieces made for the American trade were tea-pots and other pieces bearing the head of Liberty, taken from the gold pieces of the last century, and the American eagle with thirteen stars. Both of these devices are found on a sugar bowl, which is here shown. Very frequently the surface of such pieces is rough like the peel of an orange, yet, while somewhat resembling the appearance of salt glaze, this effect was not produced by throwing salt into the kiln, as in stoneware, but by pitting the inside surface of the mould, which produced on the ware itself a surface of little projections or raised dots. The thin glaze has the appearance of having been produced by what is technically called "smearing," that is to say, by coating the sagger or fire clay box in which it was fired, with the ordinary china glaze, which in vaporizing deposits a thin film on the surface of the ware itself.

As was usual among the English potters of that period, the designs of the great Wedgwood were frequently copied by the proprietors of the Castleford works. The tea-pot which is here illustrated bears on both sides groups of figures which unquestionably were taken from Wedgwood's works. These raised designs were made separately, as in the Wedgwood factory, and stuck to the surface of the ware. One of the groups in particular, as shown on the tea-pot near the spout to the right, may be recognized as having been copied from a celebrated medallion issued by Wedgwood in 1789, representing Hope addressing Peace, Art and Labor. The original design was modeled at the Etruria works by Webber, and this was copied by many other potteries of the time, including the Eastwood works, which were operated by William

Baddeley of Hanley, England. This tea-pot, two views of which are shown, is among the best pieces of Castleford ware that have come to light in America.

Mr. Edward Lycett, of Atlanta, Georgia, the father of china painting in America, who learned the potter's and decorator's arts in some of the most prominent potteries in England, informs me that Castleford ware was noted for salt glaze baskets, candlesticks, vases, tea and desert ware, as also other products, such as Queen's ware, enameled, printed and black basalt body. He sends me a sketch of a celebrated Castleford bowl in the black or Egyptian ware, belonging to the collection of Mr. Thomas Minton. This fine piece is known as the Wellington bowl. On the front is a relief medallion containing figures of Fame with trumpet, and Britannia with wreath crowning bust of Wellington. On the pedestal below bust is the inscription, "*Viresque, acquirit, eundo.*" On the reverse side is inscribed, "India, Portugal, Spain, Vittoria, 21st June, 1813," in a laurel wreath.

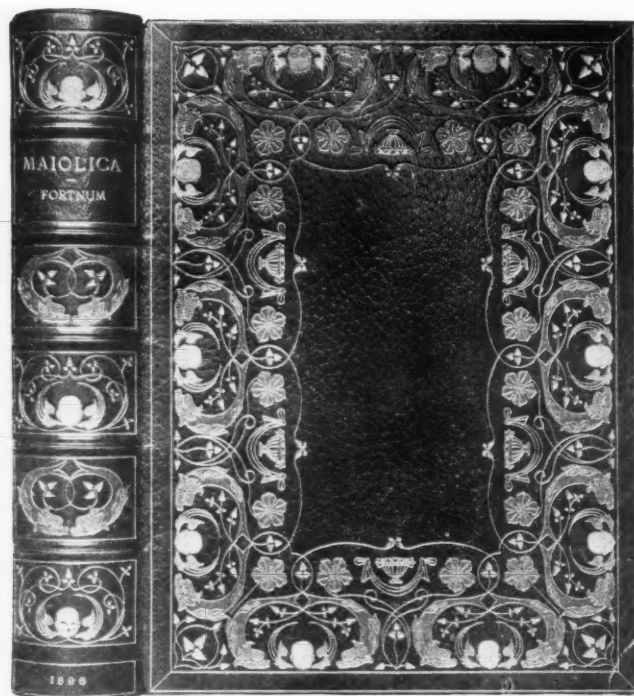
While it is possible that early pieces of Castleford ware in salt glaze may be found in England, it is doubtful if any have ever been discovered in this country. I have never met with one. The processes of pressing (that is forcing plastic clay into prepared moulds, either of plaster of Paris or metal) and casting (pouring liquid slip into moulds) both seem to have been employed at Castleford, as some of the thick pieces show unmistakable evidences of having been formed by the former method, while others of great thinness were undoubtedly made by the later process.

EDWIN A. BARBER.



CASTLEFORD TEA-POT.

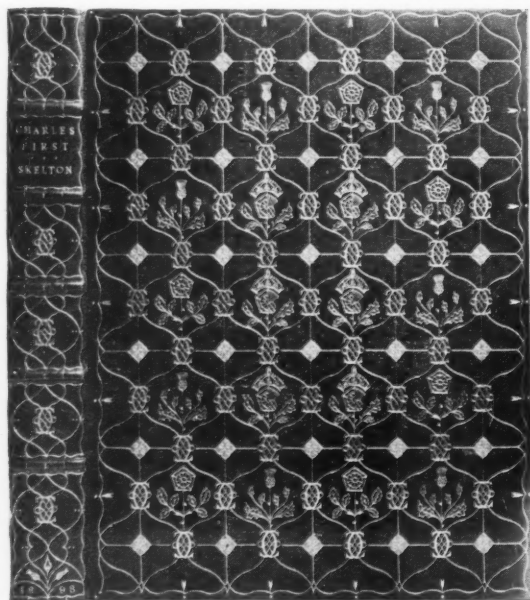




OXFORD UNIVERSITY PRESS BINDING

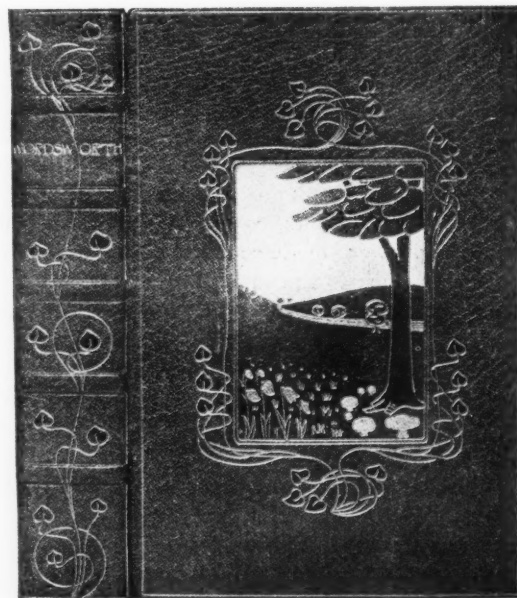
MANY China decorators have taken up lately the fascinating work of pyrography on wood and leather. Some of them may become interested in the more difficult work of artistic bookbinding. The bookbinder's tools are not as easy to handle as the pyrographer's burning point, but in bookbinding the artist is well repaid for his pains by the satisfaction of making a real work of art. Besides it is not uncommon for an artistically bound book to sell for \$100, \$200 or \$300, so that if it takes a long time and a great deal of patience to master this branch of decorative art, it may well pay in the end.

We have given in our December number an interesting illustrated article on bookbinding by Miss Florence Foote, a New York teacher. We will occasionally give reproductions of books by the best known artists of different countries.



Our aim will be to select bindings, the decorative motives of which will be of interest not only to the bookbinder but to the decorator in general, motives which will be valuable suggestions to the china decorator as well as to the pyrographer.

The illustrations given in this number are of books from the celebrated Oxford University Press. This press is not a new institution. The first work printed at Oxford was the treatise of Tyrannius Rufinus on the Apostles' creed, ascribed to St. Jerome and bearing the date December 7 MCCCCLXVIII. It is generally believed that by the printer's mistake an X was omitted, which would make the real date 1478. As far back as 1695 the Oxford Press published the Lord's Prayer in nineteen different languages in a single volume. From a somewhat obscure origin the Oxford Press has grown into a very large and important institution. It makes its own paper, ink, type, plates, and maintains a complete engineering establishment for making and repairing its machinery. The paper mills are situated at Wolfercote, near Oxford, the Press itself at Oxford, and the binding and publishing houses at London. All sorts of books are issued from the University Press, from the "New English Dictionary" to the most elementary school books. At the binding house the skins of upwards of 100,000 animals are used yearly to cover Oxford Bibles alone, in Yapp and other styles. These Yapp bound Bibles are well known everywhere and are a specialty of the Oxford Press. The covers are usually made



of the best quality leather, Levant morocco, or sealskin. They are lined with thin calfskin or silk and have flaps which protect the edges of the books. Their special features are great strength and flexibility. The books lie open flat and can be folded back to back without injury.

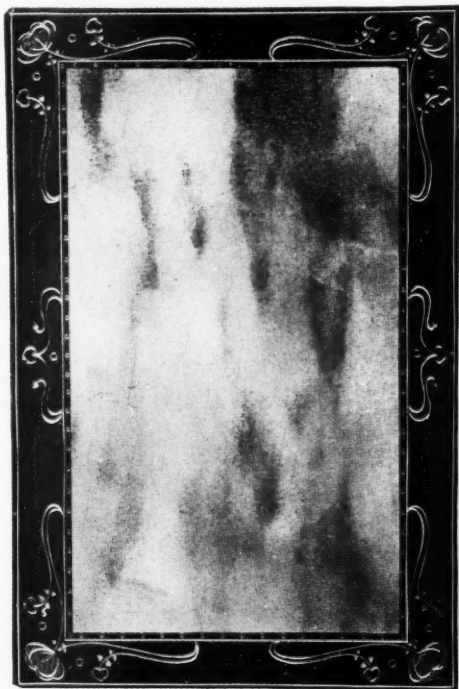
The Oxford binding house exhibited last year in Paris some very unique and artistic bindings which have attracted a great deal of attention, and it is this part of their work which interests us. By permission of Mr. Henry Froude, the publisher to the University of Oxford, we are enabled to reproduce a few of these unique designs. One of the illustrations we give is an edition of Dr. Fortnum's treatise on "Majolica," bound in marone Levant morocco and white vellum. On the covers the dolphins are inlaid with pale



blue, and the cherubs' heads in white stand out between them boldly. The flowers between the vases and festoons are inlaid with yellow. The price of this volume is \$250. The edition of Wordsworth is bound in marone Levant morocco, there being inlaid a landscape in a border of heart-shaped



leaves. In the edition of Whittier's works, rose pink polished Levant morocco is employed, inlaid with a design of green leaves of various sizes, there being also a decorative inlaid tablet in the centre.



INSIDE OF COVER.

We also give an illustration of the inside of the covers, to which almost as much attention is devoted as to the outside. The panel is Morris paper surrounded by a border to match the exterior designs.

## PYROGRAPHY

*All designs for Pyrography should be sent to Miss K. Livermore, 28 East 23d street, New York City, who will have charge of this department and will answer inquiries in the Magazine.*

### CROCUS DESIGN (Page 245)

*C. F. Ingerson*

OUTLINE the design carefully with the point, making the lines in the blossoms and leaves lighter at the top. In shading, indicate the color and character of the blossom. For instance, the flower nearest the bottom of the frame is white with purple veins; the one on the right of this one is pure white; and on the left, yellow. The shadow leaves and blossoms are not outlined, but are made by a stroke with the side of the point, which gives a soft brown color. The lower part of the background is burned black; the upper part, left white. Be particular about light and shade, letting the blossoms and leaves at the top fade softly into the background. As suggested in the drawing, finish the edge with a beading which is made with the hot point, and is burned deeply. The flowers are effective in color, using yellows, white, and purples. When the color has been applied and is thoroughly dry, go over the frame with a thin coat of white shellac thinned with alcohol. If the shellac is used alone, it makes the surface of the wood shine, which is not desirable.



### TREATMENT FOR PHOTO BOX

*M. Tromm*

THIS design is very effective if carried out in color, though the brown tones of the burned wood are always charming. In either case, the strong, heavy lines are burned in with the hot point, then if it is to be carried out entirely in pyrography, shade delicately with the flat side of the point. If color is to be used, tint the drapery a dull brownish red; the distant trees a grey green; carry out the ground in green tones, from a cool green in the background to a warm, yellow, Springtime green in the foreground; leave the flesh in the natural wood color. Wax thoroughly and let stand until the surface seems dry when the hand is rubbed over it, then polish with an ordinary scrubbing-brush.

We herewith show the design for ends of box, and on the following page designs for the top and front.



DESIGN FOR END OF BOX.



BURNT WOOD BOX—DESIGN FOR TOP—MRS. TROMM



DESIGN FOR FRONT OF BOX



For Treatment see page 243

PYROGRAPHY—CROCUS DESIGN—C. F. INGERSON





### ANSWERS TO CORRESPONDENTS.

*This column is only for subscribers whose names appear upon our list. Please do not send stamped envelopes for reply. The editors can answer questions only in this column.*

MRS. J. F. K.—Dusted Coalport green is very liable to come out of the fire spotted brown—it is the exception when it does not. It is a very unreliable color. Usually underfiring will cause the discoloration. Perhaps the vase which came out perfect was in a hotter place in the kiln than the one which was discolored, or perhaps the latter was Belleek, which is the worst possible ware on which to use green. If neither was the case, the fault lies entirely in the color.

H. E. B.—In designing a shape for a potter, the drawing should be made in pen and ink on Bristol board. First make a small sketch of completed vase, then a half section showing actual size and outline, then view from top, and from base, actual measurement. If handled, separate drawing of handle. Separate drawing of any part not showing in any of the above views of article.

There are several deep reds in matt colors which can be obtained of Favor, Ruhle & Co. whose advertisement is in the KERAMIC STUDIO. We could not tell just which you wish without seeing the shade of pink with which you wish to use it. We suggest three shades from which you can take your choice. Marone No. 158, Pompadour Red 209, Terra Cotta 200.

China colors can be used upon opal glass if you wish a matt effect, not otherwise.

When color blisters on china, rub the surface with sandpaper to take off what will come and cover with fine dots of Aufsetzweis, tinted with some harmonious color. Paste and gold are not as reliable over thick paint. It is quite unnecessary to cover a porcelain miniature with glass.

F. M. L.—We would advise repainting your pitcher with cherries. It is evidently underfired or the colors insufficiently fluxed. Mix all your colors with one-third flux and repaint very thinly, then when dry dust the powder Ivory Glaze all over. If this will not bring back the glaze, nothing will. Fire your Peach blossom again *very* hard, first tinting lightly with flux. For tinting use as much fat oil of turpentine as you have flux. Thin with oil of lavender, mixing thoroughly until it does not feel sticky on the brush. Pad it evenly over the surface. The best tinting is made without ready mixed tinting oil. The general rule is one-third as much flux as color except Apple

Green, Mixing or Sevres Yellow, Pearl Grey, which need no flux; as much fat oil as color and flux combined, thin with oil lavender.

M. D. M.—In giving lessons of three hours duration, the amount of time given to the pupil depends upon the price paid for lesson and vice versa. Some teachers charge \$1.00 or \$1.50 a lesson and work all the time. Some charge \$5.00 for the three hours and work all the time. Some charge \$1.00 to \$2.00 and simply overlook the pupil's work. At this price the pupil of the average teacher might receive from one-half to 1 hour's time. It is a question which can only be decided by the teacher herself, as she knows best how much information she can impart in a given time.

MRS. C. G. S.—Carmine Blue, Carmine Purple, Rose Purple and Deep Purple of the Dresden colors are used in painting purple and violet flowers or in any place where those shades are desired. They have no exact equivalents in La Croix colors. We prefer Pompadour 23 for general use, as it is the most reliable red.

The Crimson Lake, Gray Violet of Iron and Panzy of La Croix are just about as the names indicate, but we would advise any student of china painting to avoid all the colors above mentioned except Pompadour 23, and keep to a simple palette. The best workers use the fewest colors.

A warm sunny brown can be made of Meissen Brown (Dresden powder color) darkened with Finishing Brown.

For Rookwood effect, repeated firings with different browns will be found most satisfactory. Use Yellow Brown, Meissen Brown, Deep Red Brown and Finishing Brown for various effects. Sometimes Albert Yellow in the lighter tones.

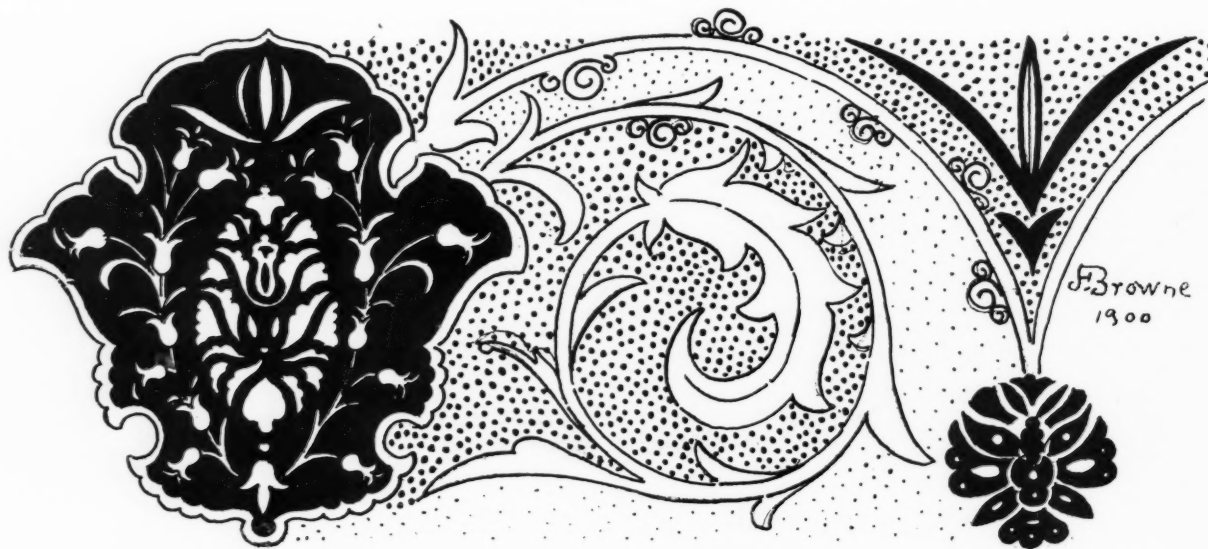
The coffee pot, November, 1899, Persian decoration by Mrs. Alsop-Rabineau, is French china. If the wholesale dealers cannot send you the shapes they advertise, ask them to refer you to the nearest retail dealer in their wares.

Several of our teachers advertise special enamels to use over gold. Write to them. For light shades use Aufsetzweis tinted with color and one-eighth flux.

The vase "Water Lilies" by Mrs. Alsop-Robineau in October 1900 number was treated in a somewhat posteresque style. For the water use deep blue green, royal green, dark green 7 and finishing brown. The "sky" is not sky, it is finishing brown, dusted over royal green to suggest the dark shadows of the shore.

We are not familiar with the steel engraving you mention, "Hero Watching for Leander," but should judge that for the dark sky you should use Copenhagen blue and violet toned with finishing brown in last fire. The same colors for sea, leaving the reflections of the moon rather bluish, without the brown or violet. For the stone wall we would suggest the same colors with royal green added and perhaps some yellow brown to warm up shadows.

The mark on your Chinese porcelain is a seal mark. These seal marks were used on porcelain in place of inscriptions in regular characters from the commencement of the 18th century up to the present time. We do not find it among the important seal marks given by Chaffers. It is not complete enough to indicate the dynasty or period and is probably one of the various seal marks which have no special significance and are found on modern porcelains. You know that Chinese porcelains only 100 years old are considered modern.



BORDER DESIGN—FRANK S. BROWNE